



VOL. V.—NO. 17.

NEW YORK, THURSDAY, OCTOBER 26, 1882.

WHOLE NO. 143.

### Organ Bellows.

THE object of the invention illustrated is to avoid the difficulties, inconveniences, and expense incident to the employment of the mechanisms customarily used, and to make practicable the pumbers of a bellows which shall combine cheapness of manufacture and durability to a greater degree than has been accomplished heretofore. The use of straps or belts has necessitated an expensive apparatus for supporting and guiding the straps, the rollers and braces being a large item in the manufacture of the cheaper organs; and, besides this, the straps used for this purpose are liable to much wear and to a variation in length, which cause much difficulty. By two or three cheaply-constructed pieces of wood and two or three pivot-screws, the inventor has succeeded in providing a pump-operating mechanism which is said to be much more durable than the straps or belts heretofore used, which operates the pumbers with greater ease and power, and is of much less cost.

In the drawing, E is a link or rod pivoted to the treadle at a. At its upper end it is pivoted to another link or rod, F, which in turn is pivoted also to the inner edge of the pumper-board b. The pivot c, which connects the links or rods E and F, unites them both pivotally to a lever, G, which at its inner end is pivoted to the partition B between the pumbers C. Preferably it is connected to the partition by a bracket or offset, H, though it may be secured to the partition by means of a recess formed therein, if desired.

The link or rod E is, when the treadle is in its uppermost position, as near as possible at right angles to both the link F and the lever G, it being, however, at somewhat of an acute angle to the last lever, so that as the foot of the operator descends, the angle approaches a right angle, and the resistance of the foot is lessened, while, on the other hand, the movements of the link F and the bellows are not cramped or interfered with by the lever. The lever operates to always hold the pivot c of the links E and F at the proper point. By this mechanism a pumper may be operated with about one-half of the power that is necessary to operate it if use is made of the ordinary strap and roller appliances.

The parts E, F, and G, as will be readily seen, are exceedingly simple in construction, and can be made at a cost which is practically merely nominal, while at the same time they will last as long as any other part of the bellows.

### The Relation of Music to Mental Progress.

BY S. AUSTEN PEARCE, MUS. DOC., OXON.  
(Continued.)

THE invention of counterpoint in the North of England in mediæval times, and the subsequent practice of canonic forms of imitation, led to the general treatment of music on scientific methods by composers, however it obtained among the populace. In China we find music among the uneducated classes as unlike that of the musical mandarins as can well be imagined.

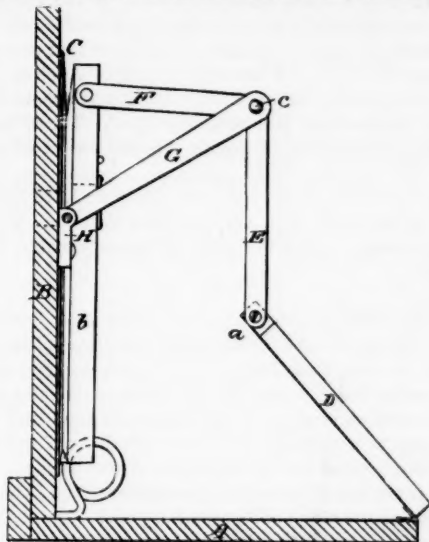
Subsequently, the discovery of harmony in nature opened a new realm to the musician. It was a revelation. It provided him with a scale of sounds analogous to that of color in the spectrum, and he soon determined the proportions mathematically. Hence a new science arose within the art of music, by which the composer no longer proceeded by a kind of "rule of thumb," but with a perfect knowledge of the ratios of speeds of vibrations, at which sounds would combine to form chords, as chemists after John Dalton learned to make new compounds unerringly.

The musician followed up the soft whisperings of Nature, until he found that each tone was attended by myriads of other tones as truly as attendant planets, asteroids, &c., surrounding a primary sun.

Heretofore music was made to conform to certain laws of proportion when viewed horizontally on the paper, but now it was made to conform to another series of laws, when regarded horizontally; the art of fugue was seen to be one of the great-

est triumphs of the human mind, and the ancient universities in England instituted examinations for degrees in music, making the projection of an eight-part fugue or canon in silence the supreme test of the mental prowess of each candidate.

It is thought that the opera was intended to be a resuscitation of the Greek drama, in which all was to be elevated and made musical. The music, however, differed but little from the prevailing style. It is also thought that at the Crusades, when we learned so much from the Arabians, in mathematics, &c., we also acquired their musical systems, which are marvels of ingenuity and complexity; but these were utterly rejected, and the Arabians, on their part, refused to admire the little we could then accomplish with the new science of harmony. So little did our music take its rise in the East (although all our instruments originally came from thence), that Irish harps and harpers were sent to Italy, where they gained the praises of Dante and Galileo. The Italians subse-



ORGAN BELLOW.

quently sent their sons westward, to learn counterpoint, as Americans now study in Europe.

In early times music was much more troublesome to learn than it is now. The instruments were difficult to tune, and keep in tune; and the notes had to be identified by the ear. Now, a deaf or ignorant performer may provide himself with the tonal system ready-made and symmetrically laid out as on a pianoforte finger-board. The complex nature of the new art demanded such a simplification, and some arrangement by which an executant might operate many notes at the same time. The advances made in the physical sciences generally, and especially in pneumatics, hydraulics, electricity, and acoustics, aided in the improvement of organs.

The mere act of reducing the musical dream to positive statement in writing marks a mental advance, especially when it is remembered that this notation has proved capable of recording conveniently the most highly elaborated forms of modern compositions. It is far simpler than the Chinese notation, and more direct than tablature, which gave directions how to find the notes, instead of indicating them directly by letters that form a kind of algebra. With this notation the musician has been able to avail himself of the printing press, and thus to spread his apparently indescribable imaginings broadcast throughout Christendom. Singularly enough, his harmonies are still unappreciated elsewhere.

The study of comparative psychology has been followed up. Hence we now find in the works of Chopin an ideal reflection of the sorrows of the Polish people, long suffering from quarrels not of their own making; and, in the passionate music of the Italian, a marked contrast with the deeper felt expressions of his Teutonic neighbor. Modern introspection, as in Byron's "Manfred" and Goethe's "Faust," finds its counter-

part in the overtures of Schumann and Wagner. "Ein Faust Overture," for instance, is acknowledged to be the portraiture of a definite soul-state.

Although the drama has declined, modern music has become pre-eminently dramatic. A symphony by Beethoven is an idealized form of the Shakespearean drama, rather than that of the Greeks; for it has not a mere trio of parts, but many; and a complex scheme of plots and counter-plots, incidental passages, &c. Its voices are persons (in the sense of *personae*, "to sound through"), and they are heard simultaneously, not merely consecutively. The Wagnerian opera, therefore, that employs both visible and invisible characters, shows an advance worthy our present attainments.

It was stated above that, while other artists are occupied with the tangible forms of the external, visible world, the musician is busily engaged in the study of the human soul; yet it must be remembered that he has had to seek for the germs of his art in nature, and that these were hidden from him so deeply that they were hidden long.

His resonator must be constructed to re-enforce some particular note which he supposes to be sounding, whereas the telescope of the astronomer reveals many unsought objects at once. And while the painter finds his forms and colors openly displayed, the musician must evolve his from within. He creates both form and spirit, and so entirely that we can form no notion of the smallest tributary melody in any work we have not actually heard, or the score of which we have not seen.

If our civilization endures or progresses, there can be little doubt that the music of the future will continue to give evidence of the fact, even if it should cease to contribute to the general advancement.

To give readers of THE COURIER an idea of the examination for associateship of the College of Organists, London, the following synopsis of the course gone through is herewith printed. Candidates commence at the organ by the performance of an organ piece, or a selection of not more than two movements from a composition written for the instrument, with pedal obligato part. Then the first six verses of the "Venite" have to be accompanied to the music of one or two given chants, followed by the playing of a hymn-tune with specially set music, which has to be given out and one verse accompanied. Then a given passage is to be transposed at sight, the new keys being named by the examiners. Afterward a given example of vocal score reading is to be played at sight on the two diapasons of the great organ only, and without the use of the pedals. Then a given figured bass has to be filled up at sight in four parts. All this has to be done seated at the organ. The following "paper-work" away from the organ has then to be executed: A given melody has to be harmonized in four parts in vocal score with proper clefs, and a given bass has to be harmonized in four parts in vocal score, from the figures, with proper clefs. The bass of a given passage has to be written out, and figured according to the harmonies given, and the root notes named of the different chords employed. To a given *cantus firmus* two simultaneous counterpoints of the first species, one above and one below, have to be added. To another given *cantus firmus* three simultaneous counterpoints of any species, one above and two below, have to be added. Then both real and tonal replies have to be written out to a given fugue subject. Then to finish with, some such questions as the following have to be answered:

1. Say upon what cause does the power or force of a given musical sound depend?
2. Describe the construction, actions, and connections of the sticker, tracker, and roller-board.
3. Say why pipes of different widths or scale at the same pitch produce sounds differing in quality and brilliancy.
4. Say which of the fundamental discords are most frequently inverted, and which are rarely so employed.
5. Explain the different objects for which double counterpoint in the octave, tenth, and twelfth, may be constructed.
6. Briefly compare the presentation of the leading subjects in the Allegro or Binary and Rondo Forms.
7. State what forms of organ music were developed by Bach and Handel.
8. State approximately when composers first began to employ their own ideas as *cantus firmi*, and when the chief melodies were, as a general rule, assigned to the upper part.



# The Musical and Dramatic Courier.

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NEW YORK, THURSDAY, OCTOBER 26, 1882.

THIS journal, as its name purports, is intended to cover the musical and dramatic field, and to support the interests of the music trade generally. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent newspaper, devoid of factitious surroundings, courteous in expression free in opinion, and entirely independent. The Courier has no partisan aims to subserve, and gives the news and all fresh and interesting information that may be of value in its line. It also devotes the closest attention to trade interests, and with its frequent issue serves as the best and most important medium for advertisers.

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THE fluctuations of taste with regard to upright and square pianos can only be transient, and there is scarcely any doubt as to which will become the popular piano.

ITALIAN piano manufacturers made a good exhibit of musical instruments at the recent Exhibition held at Arezzo. They are waking up to the importance of turning out such instruments as shall bear competition with those produced anywhere in Europe.

AFTER ivory, comes celluloid; after celluloid, a new composition (non-combustible) invented by a well-known individual connected with the piano trade. The question remains to be finally solved—What substance will eventually supersede ivory as it seems it will have to be superseded?

THE Philharmonic and Symphony Societies' concerts are approaching. We are promised a number of novelties, which will be interesting to all music lovers. They are all, however, foreign novelties, and thus have no tendency to cultivate and foster creative talent here. This is wrong, but it will all be changed some time in the future.

AN English writer recently said that he should like, for the sake of uniformity, to see the foreign system of fingering adopted in England. We must confess that it would be advisable for the fingering marked by the numbers 1, 2, 3, 4, 5 to become universal, so that teachers and scholars might never be bothered with conflicting systems.

THERE is much to be said in favor of making upright pianofortes in sections. Aside from the ease with which they can be moved and the narrow doors that they can be passed through, the further benefit is apparent in that they can be much easier approached for repairs. The solid instrument no doubt gives satisfaction in a musical sense, but always remains a "heavy load" on the purchaser's hands.

AT an exhibition held in an English country town a pianoforte was exhibited named the "Aesthetic." Naturally enough it attracted much attention, a result obtained more on account of its name than its superiority of tone. No doubt the general woodwork and decorations was somewhat different from that of those pianos by which it was surrounded, but as an instrument of practical value it was no better than they. The lesson taught piano and organ manufacturers by this incident would seem to be that "everything is in a name." Certain it is that a good name and a stylish appearance helps a sale amazingly, while no name and plain exterior is not calculated to attract attention, even if an excellent tone-quality is a characteristic of such an instrument. Both manufacturers and dealers need to make goods that will

attract as great attention as possible. This is partially gained by giving an instrument as good a name as possible.

THE various publishers have found it necessary to issue a slip, warning the general trade against circulating spurious editions of successful copyright works. It is hard to believe that such crooked transactions take place, but facts prove that such is the case.

GILBERT & SULLIVAN seem to have a tender regard for the letter "P," for the new opera now being written is to be entitled "Perola." Before this work came "Pinafore," afterward the "Pirates of Penzance," then "Patience." "Perola" will complete the quartet of "P's," and is said to be as excellent and humorous a work as any the dual authors have as yet produced.

THERE is no better advice than that recently offered, to a rising English composer by a London journal, which judiciously remarked that it would behoove the composer referred to now that he was gaining ground not to throw away his chances by writing too hurriedly, but to bestow the greatest possible pains on all he undertook. No better and more needed advice was ever given than this, and it should be heeded by obscure as well as recognized writers.

THE love of chamber music has greatly increased in New York within the past few years. In connection with this subject the desirability of girls learning to play other instruments than the piano is evident. A string quartet is the most delightful music for the drawing-room, and if the violoncello is left to a male performer there is no reason why the violin and viola parts should not oftener be in the hands of the gentler sex. There is too much piano thumping altogether at evening social parties.

THE Italian opera season is now fairly under way and promises to be quite brilliant and successful. The repertoire is likely to be more varied than that presented in past seasons, and the appearance of Adelina Patti next week, under the most favorable conditions, will give the representations the necessary *esprit*. The orchestra, under the direction of Signor Ardit, is most effective, and with such a troupe there is no reason why such works as "Le Prophète" and "L'Etoile du Nord" should not be produced in a very satisfactory style. Colonel Mapleson can make the present season notable, if he wishes.

A RECENT number of *The London and Provincial Music Trades Review* says that "the plain cases made for the East Indies (by English makers) are, of course, useless for the United States, where the art of handsome carving and decoration of cases has been brought to a very high pitch of excellence." This is praise of a direct and generous kind—well merited. But does it not seem that we are almost overdoing the case branch of the piano and organ business? Are the numberless new styles continually being issued called for? Novelties may be in demand, but not every day, surely.

A GOOD deal of stuff is written concerning the strikes indulged in so often by workmen. The facts go to show that strikes are a peculiar manifestation of humanity which have taken place from time immemorial and will take place as long as human nature is what it is. Employed capital and employed labor are two opposing forces. If they dwell together peacefully for a short time, it is only on a slumbering volcano, whose eruptions are as erratic as uncertain. If arbitration could always be resorted to when differences arise between these opposing forces, matters would progress smoothly and profitably for both parties.

HUMPHREY J. STARK, a well-known English musician, suggests that an improved method should be adopted of marking the use of the sustaining or "loud" pedal. He refers to an excellent idea that has already been put forth—that of giving the pedal a notation of its own by drawing a continuous single line beneath the lowest staff and writing thereon notes of the exact time-value required. By this means the precise length of time that the foot should remain pressed on the pedal without raising can be indicated, and thus the composer's desires be strictly indicated and conformed to. To give with clearness examples, music-type illustrations are needed, but one or two may be offered in words. Suppose the work to be in ordinary four-four time, if the harmony is such as to render the pedal available for two beats, a half note would be indicated on the

"pedal line;" if five beats, a whole note tied to a quarter note in the succeeding bar, and so on, as will be readily understood. An innovation of this kind might be adopted in new editions of standard works, and we believe with much profit to the publisher. The old way is clumsy and inaccurate, to say the least, and is often not plain. With regard to the new method, engravers might disagree as to whether the "pedal line" should always be placed underneath the left-hand part. It might be placed between the staff or above the right-hand part, according to the difficulty or distribution of the line being engraved.

WITH the copying of American ideas in Europe owing to the demand of modern times, the question arises whether by this our export trade will be injured. An answer seemingly conclusive has been offered, the gist of which lies in the assertion that the original has nothing to fear from imitations. Whether this is indisputable or not, it is very certain that American piano and organ manufacturers have obtained a strong foothold in several countries, especially in the mother country, and it will be hard for English makers to successfully compete in beauty and variety of styles with the American trade. Besides which, as imitation is the sincerest form of flattery, and as imitation must always succeed the original, it may well be assumed that American manufacturers will always lead in the future as it is very evident they have done in the past. Thus there does not seem much to fear for our export trade as yet.

THE production of a soft tone on pianos by means of a pedal has given rise to numberless inventions. Some prefer pedals that shift the keyboard, others that lessen the dip-touch, while a third party believes in the principle that lessens the distance-stroke of the hammer. Cecil Collard, of London, has recently brought out something new in this line. It is a novel arrangement of mechanism, to obtain when desired in grand and square pianofortes a soft tone without shifting the keyboard. In order to accomplish this object, Mr. Collard has decided to introduce between the hammers and the strings a strip of cloth or other soft fabric for the hammers to strike upon, by which it is hoped to produce what is known as the *celleste* effect. The trial, so far, has not resulted satisfactorily, and it is open to question whether it ever will. The lowering of the whole keyboard, or rendering the touch shallow, seems preferable to many of the other devices yet tried.

GEORGE SAND once wrote a letter to Meyerbeer in which she declared that the melancholy which at one period of her life oppressed her, was always removed after the playing by her nephew of a certain piece of pianoforte music. As a tribute to music and the power it exerts over the human mind generally, this expression of the celebrated novelist has its value; but it must not be forgotten nor can it be denied that the influence exerted by music upon mankind varies according to the individual. Some natures, like that of George Sand, may be able to overcome their melancholy at the sound of a favorite piece, but other natures equally high strung, would only be plunged into deeper melancholy by the performance of any composition that tended to work on their sympathies. Music, however, must be classed as a great allayer of mind-afflictions, and David with his harp will ever be quoted as an historical incident.

## New Patents.

NOTE.—Copies of specifications of patents will be supplied from this office for twenty-five cents per copy.

No. 264,716. Music-Leaf Turner.—William Liddell, New York, N. Y., assignor of one-half to Robert Gair, same place.

No. 264,856. Harpsichord.—Lee S. Burrage, New York, N. Y.

No. 264,891. Flute Organ.—Newman R. Marshman, New York, N. Y.

No. 264,893. Banjo.—James Morrison, New York, N. Y.

No. 264,932. Apparatus for Teaching Music.—Henry F. Courter, Gilroy, Cal.

No. 265,039. Mechanical Musical Instrument.—G. W. Ingalls, Worcester, Mass.

No. 265,103. Opera Chair.—Bernhard H. Koechling, New York, N. Y.

No. 265,172. Pianoforte.—William H. Squire, Camden Town, County of Middlesex, England. Patented in England September 5, 1881, No. 3,860.

No. 265,498. Water-Key for Brass Musical Instruments.—John Heald, Springfield, Mass., assignor to Charles W. Hutchins, same place.

No. 265,602. Music-Leaf Turner.—Christian W. Hergenroeder, Baltimore, Md.



## Notes and Actions.

Behr Brothers & Co. have put in a telephone.

Alfred Newhall, piano dealer, Boston, Mass., is dead.

M. L. Ford, Jamestown, N. Y., sells the Mason & Hamlin organs.

Henry Mason, treasurer of the Mason & Hamlin Organ Company is in town.

W. E. Dean, music dealer, Marengo, Ill., has given a realty mortgage for \$500.

J. N. W. Rice, music dealer, Des Moines, Iowa, has given chattel mortgages for \$20,000.

Chas. F. Smith, Evansville, Ind., sells the Steinway piano and the Mason & Hamlin organ.

E. C. Ricksecker, Bethlehem, Pa., was in town last week looking for a medium-priced piano.

J. A. Gilbert, musical instrument dealer, Crawfordsville, Ind., has sold out to J. R. Bryant.

Sohmer & Co., received a large order on Monday morning from Charles Blasias & Sons, Philadelphia.

O. J. W. Burness, Germantown, Pa., makes a specialty of the Estey organ, and wants a low-priced one.

Some Boston piano manufacturers were in the city last week, placing orders for large numbers of cases.

Some of the creditors of Billings & Co. complain of the manner in which the affairs of the firm are being settled.

Several notes given by a certain Boston piano manufacturer have been protested in this city within the past ten days.

H. B. & A. H. Fischer have returned from their canvass and have taken all of the orders the firm needs for the season.

The Estey Organ Company, at Brattleboro, Vt., is turning out one organ every eight minutes during the twenty-four hours.

Berdan & Williams, music dealers, Detroit, Mich., have given a renewal of a chattel mortgage for \$3,150 to H. R. Williams.

Mr. Beardsley, of Howard & Beardsley, the Boston agents for Sohmer & Co., is expected in town before the end of the week.

E. W. Corey, Middleville, N. Y., makes a specialty of the Estey organ, and believes it to be pre-eminent among instruments.

S. T. Bissell & Co., dealers in pianos and organs, Hartford, Conn., have dissolved partnership. Charles A. Daniels continues.

B. N. Smith is bringing out some elegant new styles of trusses for upright pianos. They are very neat and evince great taste in their design.

Z. Staples, Reedsburg, Wis., was in town last week, and reports trade excellent. He handles largely the Steinway and Grovesteen and Fuller pianos.

George Hall, Cleveland, Ohio, who is said to be one of the oldest dealers in the trade, was in town last week selecting instruments for the coming season.

A. Dolge returned from Dolgeville, where he has been sojourning for three weeks. Mr. Dolge reports that it will take two months more to finish the factory.

J. P. Hale is shipping an unusual large quantity of pianos. The demand is so great that as soon as the finishing touch is applied to each instrument it is hurried off to a customer.

Stultz & Bauer, 163 Bleecker street, shipped last week quite a number of pianos. As the instruments are said to be excellent, this young firm will probably soon become prominent in the trade.

F. A. Clarkson, Blackbrook, N. Y., visited this city on Wednesday of last week, securing instruments for the coming season. He sells the Chickering piano and Mason & Hamlin organ.

R. F. Keith, general superintendent of the Fort Wayne Organ Company, has found it necessary to purchase a large amount of J. O. Fay & Co.'s latest improved machinery, in order to supply the increasing demand for the Packard Orchestral Organ.

Strauch Brothers, the well-known piano-action manufacturers, were favored with an unusual amount of orders during last week. As the firm has the most approved machines in its factory, it considers itself able to meet all of the demands that may be made upon it.

Henry T. Courter, Gilroy, Cal., has invented an apparatus or device for the objective system of musical instruction. This apparatus is constructed with a frame having horizontal moving bars, which are supported and guided by vertical bridges having pins, between which the horizontal bars may move. These horizontal bars represent the lines of the major scale, and also the intermediate lines which are used in transposing the scale. They are made of such width, relative to the spaces which occur between them, that those spaces which represent a full or whole step will admit a bar which may represent the sharp of a note below, or the flat of the note above; but where the natural half steps occur, the space is made narrow, so that it will be seen at a glance that no such interposition of a note can be made at that point. The lines and spaces of the ordinary musical staff, with the signature of the base and treble, may be permanently printed upon the side of the frame, so as to correspond with the position of the bars representing the natural scale. In connection with these bars, this invention employs ladders, which represent the natural division of the major and minor scales, these ladders being arranged to be hung upon the bars, so as to represent the various transpositions of the scale, and the bars may be moved forward or back, so as to represent the various transpositions of the scale, and the bars may be moved forward or back, so as to correspond

with the transpositions as shown by the ladder, the bars being differently colored for the respective notes.

The emigrant, tourist, or traveler, bound for the productive mines and fertile prairies of the great Southwest, will select the route via Chicago. Implicit confidence is placed in the Kansas City pioneer line, composed of the C. B. & Q. and Old Reliable Hannibal and St. Joseph railroads. Through fast trains are run by this line, and the equipment is unsurpassed.

Mr. Johnson, manager of the Louisville house of D. H. Baldwin & Co., who was in this city all of last week, left on Saturday for a fortnight's visit to Bermuda. As Mr. Johnson is said to be a very diligent applicant to business, it is thought that he had recently overworked himself by unusual exertions making preparations for the fall trade, and that he needed this trip to recuperate his consequent laxative vitality.

After repeated requests from the trade, Behr Brothers & Co. have considerably increased their facilities for the manufacture of cases and tops, and are now prepared to supply a large demand. Parties wanting cases, &c., need not be afraid of not having their orders filled in time and to suit in every respect. Any style or design needed will receive prompt attention and be guaranteed as ordered. The capacities for the production of pianos are also greatly enlarged and are taxed to their utmost to keep up with the demand.

Among the visiting members of the trade visiting the city during the week were: George W. Carter, of the Emerson Piano Company, Boston; Mr. Cumston, of Hallet & Cumston, Boston; George Hall, Cleveland, Ohio; W. H. Weller, Easton, Pa.; Mr. Bates, of Ludden & Bates, Georgia; W. Oland Hoyt, Danbury, Conn.; E. Droop, of W. G. Metzger & Co., Washington, D. C.; J. Lloyd, Jr., Red Bank, N. J.; Z. Staples, Reedsburg, Wis.; M. L. Ford, Jamestown, N. Y.; E. C. Ricksecker, Bethlehem, Pa.; F. A. Clarkson, Blackbrook, N. Y.; Charles F. Smith, Evansville, Ind.

The music trade at Atlanta, Ga., is composed of Charles Holmes' music house, which handles various grades and kinds of pianos, organs and sheet music; C. M. Cady, manager of the Estey Organ Company, which handles Steinway, Decker and Estey Organs, and also sheet music; Phillips & Crews handle Knabe, Hallet & Davis pianos and Carpenter organs; The Smith Organ Company handles, besides their own, the Chickering, Guild, and Behr Bros. pianos. The dealers have no right to complain of the trade. It has been better than ever, and is constantly improving. Some very large sales have been reported.

## The Strike at Steinway's.

THE pianomakers employed at the New York and Astoria factories of Steinway & Sons, who have been on strike for some weeks to force the firm to discharge A. Sommers, a bookkeeper, and to reinstate some discharged workmen, held a meeting on Monday at Fernando's Hall, Fifty-fifth street and Third avenue, to consider Mr. Steinway's ultimatum, that they would be discharged if they did not return to their work on that day. About seven hundred out of eight hundred men on strike were in attendance. After a long discussion it was resolved to adhere to their demands and take the consequences. A committee of fifteen, including three of the Pianomakers' Union, were appointed to wait on Mr. Steinway to inform him of the action taken. The committee met Mr. Steinway at the factory in Fifty-third street, and submitted to him an address in German, in which they adhered to their former demands, insisting that Mr. Sommers should not be employed either at the New York or Astoria factory, but making no objection to his employment at the store or as a buyer of materials. To this they added a demand that all the men, including the foreman, who have remained at work during the strike, be discharged.

Mr. Steinway briefly called the attention of the men to the utter absurdity of their demands. They expected him, he said, to punish the men who had remained faithful to him, and he told them that they might make the strike permanent. Mr. Steinway thereupon addressed the following note to the workmen's meeting:

"The striking workmen of Steinway & Sons are hereby informed that their demands, as embodied in their letter of today, cannot under any circumstances be acceded to. Mr. Sommers will remain at our factory in Astoria as the first bookkeeper, and we positively refuse to be forced into the discharge of any of our workmen who have remained faithful to us. We are determined to protect by all lawful means each and every one of our workmen in his position as long as he does his duty. All the striking workmen are herewith informed, in pursuance of our notice of the 18th inst., that they from this date have ceased to be employees of the firm of Steinway & Sons, and they must remove, without further delay, their tools from the New York and Astoria factories."

About two hours later a reply was sent back from the meeting to the effect that the men, nevertheless, adhered to their demands.

Mr. Steinway says that steps have been taken to remove the tools of the strikers from their premises and place them in some public storehouse, as the men are not likely to remove them themselves. Mr. Steinway thinks that under the law he could have every one of the strikers arrested. He says the strike will not cause a serious disturbance in business, as the firm has a large stock on hand. Other workmen have already been secured.

The Alice Oates Opera Bouffe Company appeared at Sharon, Penn., on the 20th instant.

## Sock and Buskin.

John T. Raymond's engagement at the Park Theatre will terminate on Saturday night.

The patrons of the Windsor Theatre had the opportunity of seeing "The World" there this week.

"Ihre Familie," with Frau Gallmeyer and Herr Teweile in the cast is being continued this week at the Thalia Theatre.

Maggie Mitchell and her company, on Monday evening began an engagement at the Novelty Theatre, Williamsburg.

Haverly's Mastodon Minstrels attracted last week, in Baltimore, the largest audiences ever assembled in that city.

Minnie Palmer, in "My Sweetheart," is the attraction this week at the Lee Avenue Academy of Music, Williamsburg.

"Sam'l of Posen" is being given this week at Haverly's Brooklyn Theatre; next week. "The World" will be presented there.

"The Romany Rye" still continues to draw large audiences at Booth's Theatre, where this magnificently mounted drama will remain for the present.

A large and enthusiastic audience greeted the rendition of "M'liss" by the Andrew Waldron Company, at the Sharon (Pa.) Opera House, on the 16th instant.

This will be the last week of "Only a Farmer's Daughter" at Haverly's Theatre. On next Monday the Aldrich J. Parslee Company will give "My Partner."

"My Partner" was rendered Wednesday, 18th inst., by the Brown & Lenox Company, at the De Givies Opera House, Atlanta, Ga., to a large and appreciative audience.

An amateur minstrel troupe, starting from Atlanta, to be known as the "Parlor Minstrels," will perform at that place on October 31, and will travel through the State.

W. J. Florence and wife began a four weeks' engagement at the Grand Opera House on Monday night last. This week "The Ticket-of-Leave Man" is being presented.

The Madison Square Theatre was packed to the doors every evening of last week with delighted audiences. "Young Mrs. Winthrop" is now added to the list of successes at this house.

"Parvenu" still holds the boards at Wallack's Theatre, and though "The Queen's Shilling" could be put on at any time the success of Godfrey's charming comedy defers its production.

This will be the last week of "De Lights o' New York" at the San Francisco Minstrels Opera House. Next week "The Medical College" will be the attraction. Bob Slavin and A. C. Moreland are taking new parts this week.

Joseph Jefferson will give a matinee to members of the theatrical profession only, this afternoon. No money will be received for tickets. This is the last week of Mr. Jefferson's extraordinarily successful engagement at the Union Square.

On Tuesday, the 10th inst., there appeared at the Academy of Music, Allentown, Pa., the Madison Square Theatre Company in "Esmeralda." On Thursday, the 19th inst., Charles L. Davis' Comedy Company played to an immense audience.

Manager Carver, of Sharon, Pa., has had the Opera House renovated and the gallery chairs substituted by amphitheatrical seats. A great many first-class attractions are already booked, and with a better Opera House Sharon would be a splendid show town.

Bartley Campbell's "White Slave" will be produced next week at Haverly's San Francisco Theatre. There will also be presented shortly at the same place his new play, "Siberia," upon which Kiralfy Brothers strove to get an injunction, but which Judge Friedmann denied on Saturday.

Minnie Maddern appeared as *Chip*, in "Fogg's Ferry," to a fair-sized audience on the 18th, at Fort Wayne, Ind. Miss Maddern gave satisfaction and is said to deserve the leading rôle in a better play. Thatcher, Primrose and West's Minstrels appeared on the 21st, and Leavitt and Pastor's Combination on the 23d.

The English members of the company that is to support Mrs. Langtry during her American engagement arrived on Sunday afternoon by the Egypt, of the National line. Mrs. Langtry arrived by the Arizona on Monday. As a matter of course she was besieged by reporters, and before she had taken off her wraps, was invited to give her opinion of the country. She will make her debut on Monday next.

Among the late attractions at the Grand Opera House, Lafayette, Ind., may be mentioned "Sam'l of Posen," on September 29; Tony Denier's "Humpty Dumpty," on October 3; Rose Eytinge, on the 5th, in the "Princess of Paris;" Anthony & Ellis' "Uncle Tom's Cabin," on the 11th; Pearl Eytinge, in "Brentwood," on the 18th; Charlotte Thompson, in the "New Jane Eyre," for the benefit of a local K. of P. lodge, on the 20th, and M. B. Leavitt and Tony Pastor's United Specialty Combination, on the 21st.

The Holmes English Opera Company appeared at the Academy of Music, Allentown, Pa., on Monday evening, 16th inst., having been engaged by managers John D. Mighler and G. C. Aschbach to render "The Chimes of Normandy," but owing to the indisposition of J. D. Dalton, the principal tenor, the company was compelled to play "Olivette."



## Briefs and Semi-Briefs.

...."Olivette," with Catherine Lewis in the title-role, is the attraction this week at the Alcazar.

....Adelina Patti sailed from Liverpool on last Saturday, on the steamer Servia, for this city.

....The Standard Theatre is closed. M. Planquette's new comic opera, "Rip Van Winkle," will be produced on next Saturday evening, the 28th.

....Alexander Lambert, a pianist, who has won a good professional reputation, gave his first concert of the season at Steinway Hall, on Monday evening last.

....Clara Louise Kellogg, at the invitation of many prominent citizens of Flushing, is announced to sing in that prosperous suburban town on to-morrow (Friday), the 27th inst.

....Arthur Law and George Grossmith (the London "Bunthorne") have written a musical piece called "Griffen's Elopement," with which Toole recently reopened his theatre in London.

....Pauline Viardot, not content with her reputation of one of the greatest singers of the age, is to appear as a pianiste at one of the Padeloup concerts, the new season of which is to commence this month.

....Julia Rivé-King is engaged to play the piano in a concert tour of the principal Western cities, from Cincinnati to San Francisco, with an orchestra of sixty musicians conducted by Theodore Thomas.

....Madeline Schiller, an artiste whom it is always a pleasure to welcome, has been engaged by the New York Philharmonic Club for its first concert, and the baritone, Mr. Hansen, will also sing on that occasion.

....The Litta Concert Company filled an engagement at the Grand Opera House on October 9, Lafayette, Ind., to a small audience, owing to the brief announcement of its coming. Besides Mlle. Litta, the company contains Annie Beere, contralto; Signor Ernesto Baldanza, tenor; Julius Bereghy, basso; Ernest Blumenberg, violincellist, and Joseph Harrison, pianist.

....Henrietta Beebe and Mme. Chatterton-Bohrer and their assistants have already arranged for an extended series of concerts, which are to be of the highest musical character. Miss Beebe is to sing at a festival in Rochester, at the symphony concerts given by Henschel, in Salem and Boston, at the Apollo Club's concert in Chicago, and with the Mendelssohn Glee Club in this city and the Oratorio Society next month.

....In the Supreme Court of Boston, on last Thursday, before Judge Allen, a temporary injunction was granted and an order of notice issued in the suit of Henry C. Brown, a musician of Boston, against W. W. Sturtevant *et al.* This is a bill in equity brought by the complainant to restrain the defendants, who are also musicians, from disposing of certain copies of music in which the plaintiff claims a title and special property.

....Mr. Abbey proposes to give musical matinées at the Grand Opera House every Wednesday during the season, the first of which was given yesterday, the 25th. To commence with, he will have Mr. McCaull's Bijou Opera House com-

pany, with John Howson, Mr. Bell, Signor Perugini, Lilian Russell, Lily Post, Laura Joyce, and the others of this well-known troupe. The performances are to be under the direction of Jesse Williams.

....A concert and ball was held in Tammany Hall on last Sunday evening for the benefit of M. Juignet, the comedian. Mme. Vanoni, Mlle. Thal and Signor Bardini took part in the first portion of the entertainment.

....Mr. Castellanos, a pianist from the Paris and Stuttgart schools, is to give a concert at Steinway Hall on Tuesday afternoon, November 14, with the aid of Signor Morawski, Mr. Hasselbrink and Signor Agramonte.

....Laura V. Moore made her debut at the De Givès Opera House, Atlanta, Ga., on the 19th inst. She is a native of Griffin, Ga., and graduated in Boston, Mass., under the best masters, as a soprano singer. She gave a grand concert, assisted by the best talent in the city.

....The directors of the Oratorio Society state that Mme. Albani will certainly sing at their concerts this season, if, as expected, she comes to New York. An engagement has already been made with Mr. Mapleson contingent only on Mme. Albani's willingness to leave Europe.

....Mme. Théo. M. Capoul, and the other principal members of Maurice Grau's French Opera Company, sang at a concert on last Sunday evening at the New Casino. It is announced that this was the first of a series of Sunday evening concerts which will be given throughout the season.

....Maurice Grau gave his last four performances of French opera at the Fifth Avenue Theatre this week. On to-night Salvini is announced to begin his engagement. Monday, "La Timbale d'Argent" was the opera performed, with Mme. Théo; on Tuesday Bazin's "Le Voyage en Chine" was sung for the first time in eight years in New York; on Wednesday "Mignon," with M. Capoul as *Wilhelm Meister*, was repeated, and on Friday "La Jolie Parfumeuse" will conclude the season.

....At the second concert of the Symphony Society, a new symphony, by Max Bruch, dedicated to the Symphony Society, will be performed, and Minnie Hauk has been engaged for the occasion. The directors announce also that arrangements have been completed for the reproduction of Berlioz's great work, "La Damnation de Faust," which will be given with Minnie Hauk as *Margherita*, Signor Ravelli as *Faust*, and Mr. Remmert as *Mephistopheles*, and the full chorus of the Oratorio Society will take part.

....There has been presented at the Opera House, Lafayette, Ind., for five nights and matinee, beginning October 13, an operetta entitled the "Naïad Queen," under the direction of its proprietor, A. C. McKnight, a former elocutionist of Washington, D. C. The opera was given at the same place for a week last June to crowded houses, and the success of that engagement has been repeated. The talent engaged was mostly local. Musically considered, there was little to commend in the production, but as a spectacle it far surpassed anything ever placed upon the boards in Lafayette, the costumes, scenery and mechanical apparatus being something wonderful. It is attracting the attention of metropolitan man-

agers, and was witnessed by R. M. Hooley, of Hooley's Theatre, Chicago; Charles B. Noxon, of the Grand Opera House, St. Louis, and George B. Chatterton, of Chatterton's Opera House, Springfield, Ill. The latter gentleman has associated himself with Professor McKnight in the management, and in future the opera will be produced only in the larger cities, no less than two-week stands being made. After the Lafayette engagement St. Louis will probably be visited, and the Grand Opera House, Chicago, is booked for next February.

....Edouard Remenyi, the violinist, gave a soirée musicale on last Thursday evening in the ballroom at Delmonico's, at which he had the assistance of Julius Fuchs and A. Bauer at the piano; Josephine Shepherd, soprano, and Carrie Mason, mezzo soprano. Mr. Remenyi gave a number of violin solos in a thoroughly enjoyable manner, among them Schubert's "Ave Maria," which was played with very good expression, and a capriccio by Paganini. Josephine Herbert sang Sullivan's "Lost Chord," and Carrie Mason made an agreeable impression by her rendering of "O Mio Fernando," from "La Favorita." She had to repeat Virginia Gabriel's pretty ballad, "Garden of Roses."

....There have been so many misstatements, both in the local and foreign press, as to the name of Gilbert and Sullivan's new opera, that it may as well be known that the real title is not "Princess Poppet" or "Princess Pearl," as has been frequently reported. One of the London papers came nearest to the truth in the late announcement of "Perola." We are enabled to satisfy the curious and anxious inhabitants of the universe by giving them the contents of an official manifesto which says, that Mr. Gilbert has christened the piece "Perola; or, the Peer and the Peri." It will first be produced in New York, and probably on December 4, at the Standard Theatre by D'Oyley Carte. If Mr. Gilbert can arrange to come to America the opera will be produced under his personal supervision. He is at present coaching the London company. The Standard stage will be under the able direction of Charles Harris, and in the absence of Mr. Gilbert he will instruct the company in the "business," as desired by the author.

....It has already been announced that the Brooklyn Philharmonic Society will celebrate its twenty-fifth anniversary at the first concert of the ensuing season. The society was organized in 1857, and gave its first concert at the Athenæum, on Clinton and Atlantic streets, November 14 of that year. The programme of that concert will be published, along with the one that Theodore Thomas has arranged for the opening of the new season, on the night of the concert, next month. Theodore Eisfeld was the first conductor of the society, and his first programme comprised Beethoven's third symphony, Mendelssohn's "Ruy Blas" overture, and Weber's overture to "Oberon." Henrietta Behrend sang selections from "Elijah" and "Linda di Chamounix," and L. Schriber played the cornet-a-piston. Mr. Thomas will increase his band to 120 performers on the anniversary night. Miss Thursby and Mr. Werrenrath will sing, the latter the part of *Parsifal* in selections from the third act of Wagner's latest work. The Pastoral Symphony, Cherubini's "Lodoiska" overture, and the introduction and finale to "Tristan und Isolde" will be performed.

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## MUSIC AND THE DRAMA IN NEW YORK.

## GLEANINGS OF THE WEEK.

## MUSICAL.

## NEW YORK ACADEMY OF MUSIC.

The Italian opera season opened on Monday night, the 16th, with a performance of Bellini's ancient work, "I Puritani." The audience was not really large, but gave a hearty greeting to the performers as they each and every one appeared. Mlle. Zagury, the new debutante, personated the rôle of *Elvira*. She is an American vocalist who has gained a success abroad. Her voice is quite full and pure, exactly suited to execute such pieces as the "Polacca" in the first act. It was in the interpretation of brilliant *floriture* that she gained the sympathies of the audience. She lacks real fervor and dramatic power, and her acting is up to the average standard—no more. In the duet in the last act with Ravelli she obtained a triumph, and thus left an excellent impression upon her hearers. She will be an undoubted acquisition in light operas. Signor Ravelli, as *Arturo*, also proved the claim he had upon the audience's sympathies. He has improved since he left us, but should not be tempted to sing too often. Signor Galassi, as *Ricardo*, deserved the splendid welcome accorded him. His voice is about the same as usual, while his acting is as intense and dramatic as ever. The celebrated bass duet was encored, Signor Monti taking the part of *Giorgio*. Rinaldini was the *Bruno*, Costa the *Walton*, and Mlle. Valerga the *Enrichetta*. The chorus might have been better, but the orchestra was, of course, perfectly satisfactory.

"William Tell," produced on Wednesday evening, drew a fair audience, most of those who attended desiring to hear the new tenor, Signor Mierzewski, render the rôle of *Arnoldo*. It may be at once said that he made a successful début. His acting is far above the average, while his voice is resonant and powerful in the upper register. He produces his upper notes with much ease, and these are especially requisite to give the part of *Arnoldo* with anything like effect. He is very likely to become better liked the oftener he is heard, and this, for the present, is saying much. In future operas he will have great occasion to display his merits and defects in an unmistakable manner, but there can be no doubt that he is a very welcome addition to Mr. Mapleson's troupe. It would be foolish to enter into any comparisons between him and Campanini, a fact most critics seem to forget. Signor Mierzewski was accorded quite a hearty welcome, and "sufficient for the day is the evil (or good) thereof." Signor Galassi, as *Guglielmo Tell*, was as fine and as cordially received as ever, but Signor Ronconi made a poor *Mechtel*. Mlle. Dotti gave the rôle of *Mathilde* better than last season, and the dancing of Mme. Cavalazzi was greatly enjoyed. The *Gessler* was Signor Costa; the *Walter*, Signor Monti; the *Jemmy*, Mlle. Martinez, and the *Eduige*, Mlle. Valerga.

"Lucrezia Borgia" was the opera chosen for performance on Friday night, the 20th, as also for the début of the new prima donna, Mlle. Savio. Her voice is not highly dramatic, lacking power and passion, but it is a voice of some force and of an excellent quality, and thus her performance of the music was generally satisfactory. She does not act as well as she sings, and this, in a part like that of *Lucrezia*, is a fatal defect. Nevertheless, Mlle. Savio created an excellent impression on this occasion, and will no doubt be a valuable addition to Colonel Mapleson's company. Her vocalization is of a high order, and generally she sings perfectly in tune. M. Durat, as the *Duke Alfonso*, has a good round bass voice, of ample power, which told well throughout his performance. His acting is not particularly strong. Signor Ravelli gave the rôle of *Gennaro*, but he had not his voice under complete control and thus displayed his old bad habit of singing flat. Mlle. Lauri was the *Orsini*, but did not make of the part what a greater artist would have done. The remainder of the cast were up to the average standard. The chorus did quite well, while the orchestra was, as usual, excellent.

At the Saturday matinee "I Puritani" was repeated with the same cast as on Monday. The performance was quite good, Mlle. Zagury rendering her rôle in excellent style. Her vocalization was quite brilliant. Signors Ravelli, Galassi and Monti were also admirable in their respective rôles.

## FIFTH AVENUE THEATRE.

On Monday night, October 16, Offenbach's posthumous opera, "Les Contes d'Hoffmann," was first represented in this country before a large and refined audience. Its reception must have been gratifying to Mr. Grau, for both the work and the new-comers were greatly applauded. Of Mme. Derivis it may be said that she possesses a good soprano voice which has been well cultivated. Her intonation is not always true, but she vocalizes with much ease. She has a fine stage presence and acts with more than average skill. Altogether, Mme. Derivis proved herself to be a truly serviceable artiste, and this is saying a great deal. M. Maire, the other debutante, has a sympathetic tenor voice, rather sweet than powerful. It is clear, and tells out quite well. He has a good style, and knows how to deliver recitative passages as well as arias. He acts with a good grace that takes well with his audience. He made a very good impression upon those present, and will no doubt become a great favorite. Mme. Privat gave the part of the *Ghost*, and did well what little she had to do. Her full powers were displayed in "Mignon," on Friday night. The other characters were taken by M. Mauge (who assumed the

triple rôles of *Counsellor Lindorf*, *Coppelius*, and *Dr. Miracle*; M. Grivel, *Spalanzani*; M. Daugon, *Crespel*; M. Ducos (who also sang the triple rôles *Andres*, *Cochennille*, and *Frantz*); M. Mussy, *Master Luther*; M. Cadeau, *Nathanael*; M. Huguët, *Hermann*; and Mlle. Betz, *Nicklausse*. M. Maire was the *Hoffmann*, and Mme. Derivis the *Stella*, *Olympia* and *Antonia*. The music of the opera is some of the best Offenbach has ever written, that in the third act being particularly good. The orchestration is fuller and richer than is usual in this composer's works. There is not space to indicate the various numbers of interest, but it may be understood that there is no lack of beautiful arias and effective choruses. It will always be a successful opera when fittingly produced.

Victor Capoul made his reappearance on Friday evening, the 20th, as *Wilhelm Meister* in "Mignon." He met with a very hearty reception, and it must be said sang better than when he was last heard in this city. His voice is somewhat stronger, while his acting is as finished as ever. Altogether he was a pleasant surprise to the audience, and he must have felt something like his own self during the performance. As *Mignon*, Mme. Privat made a very good impression, and although not a great artiste, she displayed the possession of an excellent and well-cultivated voice, with a fair share of dramatic ability. She was greatly applauded throughout the work. As *Filina*, Mlle. de Moya (who made her American debut), was not a success. M. Dangeon made a very fair *Lothario*. The opera, as a whole, was not well performed.

## THE NEW CASINO.

"The Queen's Lace Handkerchief" was the opera chosen to open the New Casino.

As to the performance but little need be said. Mme. Cottré, as *Donna Irene* made a good impression, as also Miss Post as *The Queen*. The *King* of Miss Paullin was quite good, and Miss Reiffert did as much as possible with the rôle of the *Marquis of Villareal*. Mr. Greensfelder, as *Count Villalobos*, and Signor Perugini, as *Cervantes*, were entitled to fair praise, but, upon the whole, the work was not well done, even for a first night. The remainder of the cast needs no mention. The orchestra and chorus did well, but the scenery was only fair, while the costumes, although gorgeous, were not really appropriate. The music is here and there bright and melodious, but it cannot well be said to equal that found in other works by the same composers. It is somewhat commonplace and monotonous.

## BIJOU OPERA HOUSE.

"The Sorcerer" was represented on Tuesday evening, the 17th, and drew a large audience to see it. John Howson played the rôle of *John Wellington Wells* with great humor and skill, and succeeded in keeping his hearers in the best possible spirits. His efforts were greatly applauded. Aside from Mr. Howson, the other performers were only fair. Miss Russell looked well as *Aline*, and her singing was worthy of praise, but she did not bring out all of the points in the rôle. Her acting was here and there crude. Laura Joyce, as *Lady Sangazure*, was scarcely in her element, and her efforts were too discernible to give her listeners much pleasure. As *Constance*, Miss Lucette did some good work, while Mr. Bell may be said to have only partially succeeded in bringing out the chief characteristics of his part. The part of *Sir Marmaduke* was taken by Mr. Olmi with a fair degree of spirit, but Mr. Campbell was not the best possible *Alexis*. It was evident that Mr. Howson carried the opera.

## GERMANIA THEATRE.

On Friday evening, the 20th, was produced "La Vie Parisienne," with Marie Geistinger as *Gabriel*. Her conception and interpretation of this character was excellent, and she acted in the most humorous manner, keeping the audience in a roar of laughter. Herr Link, *Baron Gondremark*, was also comically funny. The other rôles were well taken, and the opera had thus quite a successful interpretation.

## MOUNT MORRIS THEATRE.

"Patience" was the attraction on Monday evening, the 16th, represented by the Philadelphia Church Choir Company. The opera received quite a good presentation, the principal singers—among them Eugene Clark, Emma Delaro and Bessie Grey—sustaining their various rôles effectively. The stage setting was quite fair. The audience seemed pleased with the whole performance.

"The Mascot," on Tuesday night, the 17th, was hugely enjoyed by the audience present. It was well mounted and quite well sung, even the choruses going well. As *Bettina*, Bessie Grey made a good impression, while Helen Dayne played the rôle of *Fiametta* with excellent taste and skill. Louis de Lange, as the *Prince*, was far too demonstrative, but Eugene Clark made a very good *Pippo*. The remainder of the cast does not merit special mention.

## DRAMATIC.

## HAVERLY'S THEATRE.

Agnes Herndon played last week at this theatre in "Only a Farmer's Daughter." The play contains some strong situations for the leading character, which is introduced as a convict's handsome sweetheart and rather worse than her lover. She afterward becomes a brilliant adventuress and does all manner of mischief, smiling sweetly all the while.

## PARK THEATRE.

John T. Raymond impersonated *Col. Mulberry Sellers*, all of last week, at the Park Theatre. Familiarity with the play seems to deepen the public regard for it. The audiences each

evening were large and appreciative. The addition of Stella Boniface to the cast has added to the attractiveness of the play. As *Laura Hawkins* she made a hit, and divided the honors with the star.

## GRAND OPERA HOUSE.

Gus Williams made his reappearance on October 14, at the Grand Opera House, as *John Mishler*, in Joseph Bradford's play, "One of the Finest." The audience, as is usual at that theatre, was very large, apparently filling all available space in the auditorium.

## WINDSOR THEATRE.

Bartley Campbells new play "Friend and Foe" was given at the Windsor Theatre all of last week, W. J. Scanlan appearing in the leading character. In the course of the play Mr. Scanlan sings half a dozen of his own songs. The piece has been played throughout the country, but this was the first performance in New York.

## THALIA THEATRE.

"Eine Junge Frau" (A Young Wife) was presented at the Thalia Theatre last week. Although a very old favorite in Germany, this piece was never before, it is said, given in this city. The play is of the humorous domestic class, in which the theatre of the Fatherland abounds, the scenes being laid in a country town, and the central figure, a lively young step-mother with a couple of pretty daughters and a brace of young lieutenants, with a doctor and the inevitable petty officials to fill up the comic element. The performance was pleasing as a whole—although it dragged somewhat at times—and was liberally applauded.

## ACADEMY OF MUSIC, WILLIAMSBURG.

A large audience assembled on October 16 at the Lee Avenue Academy of Music, Williamsburg, the attraction presented being "The Black Flag." The company—the Goodwin Combination—met with a cordial reception.

## GRAND OPERA HOUSE, BROOKLYN.

"Kit, the Arkansas Traveler," was presented, with F. S. Changfrau in the title-rôle, supported by a good company, at the Grand Opera House, Brooklyn, on October 16. The audience was large and manifested its pleasure frequently.

## HAVERLY'S BROOKLYN THEATRE.

At Haverley's Brooklyn Theatre, "My Sweetheart," the love story as told by Minnie Palmer, was performed all of last week before the largest audiences assembled at that favorite resort since the opening of the season.

## NOVELTY THEATRE, WILLIAMSBURG.

The Williamsburgers were entertained by Herne's company in the play "Hearts of Oak," at the Novelty Theatre, all of last week. The piece was well set and the company acted in a satisfactory manner.

## The Artistic World.

## AT HOME.

—S. B. Mills has written a new piece for pianos which is likely to have a large sale.

—Kate Van Arnhem has severed her connection with the Strakosch English Opera Company.

—Mina Bohlman, the pianiste, will play in Steinway Hall next month. Her abilities are well spoken of.

—Alice Oates is still full of youthful vigor, for she will travel next month and with a newly organized company.

—Albert J. Holden has sustained his reputation for writing church works of interest by the late emanations from his pen.

B. Listeman is the first violin of Mr. Herschel's orchestra in Boston. His playing is known for its purity and breadth of tone.

—Del Puente, having returned to this country, is preparing for the tour he is to make with Nilsson under the direction of Mr. Abbey.

—Mme. Nilsson arrived in this country from Europe this week. She will meet with a hearty reception in this country wherever she appears.

Charles R. Adams has won golden opinions by his singing in Boston. His delivery is artistic and his voice as sympathetic as resonant.

—Marie Litta may be heard in New York the coming season. Her friends would be glad to have the chance to give her a hearty reception.

—Rud. Aronson is likely to make the New Casino a popular place of amusement. He should have sufficient experience to accomplish this.

—A new aspirant for public recognition as a composer has appeared in Boston. His name is William Burr, Jr., and he has studied with Haupt.

—Charles Aiken, a well-known professor of music in Cincinnati, died a week or so ago. He has done valuable work toward raising the musical taste of that city.

—Laura Zagury, now with Colonel Mapleson's Opera Troupe, was heard in New York some eighteen years ago. Her voice and style have changed but little since then.

—Minnie Hauk has been making common cause with those who wish to alleviate the sufferings of unfortunate humanity. She has been in attendance at the fair for St. Vincent's Hospital, held in the Twenty-second Regiment armory building.

—Charles A. Cappa leads the band at the Madison Square Garden this week. It is a new experience for him, and he will, no



doubt, learn the difference between an aesthetic audience and a muscular one.

—Emily Spader, the young and pleasing soprano, is now a member of the Camilla Urso troupe. She will travel with the company for some time in several countries.

—Sallie Reber is to have a part in the new opera, "Rip Van Winkle," when it is produced at the Standard Theatre. She is a good artiste and somewhat of a favorite with those who know her.

—Bernardus Bockelman, the talented pianist, will give two chamber concerts the present season at the Standard Theatre. The couple of concerts given last year by him were more than usually successful. His playing is brilliant and effective.

#### ABROAD.

—A clever zither performer, Max Albert, died last month in Berlin.

—A granddaughter of the celebrated Lablache is singing with much success in Italy.

—Francis Planté, the French pianist, has been playing in Verviers with marked success.

—Sophie Menter will begin a concert tour early in November, playing in all the principal towns of Germany.

—Peter Benoit is writing an oratorio. It is to be published shortly. His reputation as a composer is on the increase.

—The violinist, Emile Sauret, has been playing with great success in Aachen. His delicacy and expression have been especially noted.

—The tenor Deliliers has been singing in Bologna with much success. His style is said to be refined, his voice fresh, beautiful and limpid.

—It is stated in the German papers that F. H. Cowen is commissioned to write music for a *ballet d'action* for the Imperial Opera House, Vienna.

—Mme. Brett lately met with hearty receptions at the Promenade Concerts, Covent Garden. Her pianoforte concertos and solos were admirably rendered.

—The distinguished prima donna, De Baillour Marinoni, is now in Madrid, after having achieved a series of brilliant successes at San Sebastiano and at San Juan de Luz.

—Josephine Yorke's reputation as a dramatic artist is increasing. Both in Manchester and Liverpool she has been highly praised for her histrionic and vocal power.

—Emilia Tagliana, the eminent prima donna, will commence, on January 1, the course of representations for which she has been re-engaged at the Berlin Opera House.

—A well-known composer and critic, Frank Schwab, died lately in Strasburg. He wrote three comic operas, a Mass, and several cantatas, besides instrumental pieces and songs.

—Teresa Tua, the remarkable young lady violinist, had an extraordinary success at Berlin. The public gave her a grand ovation. The celebrated Joachim, who was present, said he had never heard anything to equal the girl's playing.

—W. H. Cummings, the eminent tenor, gave the first ballad concert at the Royal Victoria Coffee Hall, the first week of the present month. His singing was applauded in the most hearty manner, and proved how great a favorite he has become.

—Tamberlick, the tenor, was lately singing at the Casino, Trouville. He achieved an immense success at a concert at which he sang Faure's "Crucifixus," "La donna é mobile," and "L'amour sacré de la patrie." He was encored in all three.

—Humphrey J. Stark recently read a paper on "Suggested Reforms in Musical Notation" before the Licentiate of Trinity College, London. The ideas advanced therein are worthy of deep consideration, and perhaps the future will see some of them adopted.

—Marie Roze is reported to have achieved a brilliant success at Liverpool in "Lucrezia Borgia." Her personation of the terrible Italian fury is said to have been an exceedingly powerful and impressive piece of acting. This may be taken with a grain of caution, for Marie Roze is a well-managed and well-advertised woman.

—Mme. Scalchi-Lolli has been lately singing at the Colon Theatre, Buenos Ayres. The success she obtained was very great, and the presents she received were numerous and costly. Among them were a metallic glass, an album with inlaid work, a diadem (collar and bracelet in gold and precious stones), a fan, an artistic colossal pedestal, three metres high, worth 7,000 pesos, &c.

—Charles Voss, the well-known pianoforte virtuoso and composer, recently died at Verona. He was born at Schmarsow, Pomerania, in the year 1815, lived mostly at Paris, and during the last ten years wandered about restlessly. Mendelssohn spoke approvingly of a concerto of his; but Voss owed his reputation almost entirely to his drawing-room pieces for the pianoforte.

—Léon Van Cromphout, the well-known composer and pianist, of Brussels, has been in London. He played with great success the Capriccio in B minor of Mendelssohn at a Crystal Palace afternoon concert. One of his compositions, a pretty little chaconne, has lately been performed by the Crystal Palace orchestra, under the direction of its excellent conductor, August Manns.

On the occasion of the festival that was recently held at Sinalunga, a "Mass" and an "Ave Maria Stella" was executed, composed expressly for the occasion by Pissuti. These works were chiefly noted for the flow of melody running throughout them, and the natural effective harmony chosen to accompany them.

## Operatic, Choral, Orchestral, &c.

### HOME.

Saalfeld will probably give a series of ballad concerts this winter.

The Lowell (Mass.) Choral Society will give Gounod's "Redemption" the coming winter.

On November 7, a new French Opera Company will begin its representations in New Orleans.

The Amateur Opera Association, of Brooklyn, has commenced its rehearsals with a new director.

Philadelphia is to have a series of symphony concerts the coming season. The first one will be given next month.

Gounod's "Redemption" will be given in St. Louis by Poppen's Oratorio Society early in the spring. The rehearsals will soon commence.

The Mendelssohn Union, of Orange, N. J., is rehearsing Weber's little-known work, "Precioso." It will be performed the latter part of next month.

J. M. Loretz, Jr., of Brooklyn, has had a new mass, called "The Sacred Heart," performed in Bordeaux Cathedral, France. It was very well received and favorably reviewed.

The Boston Symphony Concerts, under the direction of Mr. Henschel, are likely to prove highly interesting this season. Among the new works to be performed is Gernsheim's new symphony, &c.

The six Thursday popular orchestral concerts to be given by Philip Herfort, will take place in Chickering Hall. The first one will occur on November 9, Hattie Louise Simms, Marie Benchly, W. Courtney and Richard Arnold being the soloists. The idea is good and should succeed.

The Hosmer Hall Choral Union, of Hartford, Conn., has begun its winter's rehearsals under the direction of W. S. Pratt. Two of the works chosen for performance the coming season are Mendelssohn's "Forty-second Psalm" and Schubert's "Second Mass" in G. The Society is likely to do even better work than it did last season.

The San Francisco Philharmonic Society is under the direction of Gustav Hinrichs. The first performance recently occurred, in the programme of which the following, with other works, were included: Reinecke's Fest Overture, "Friedensfeier," Beethoven's "Second Symphony," Schumann's "Entre-Act," from music to Byron's "Manfred," Wagner's "Rienzi" Overture, &c., &c.

The Cincinnati May Festival Association has officially announced the following works for the evening performances of the Festival of 1884: Cherubini's "Mass in C" (first time), Beethoven's "Ninth Symphony" (first night), Brahms' "Requiem," Op. 45, Scenes from Wagner's "Parsifal" (second night), Handel's "Israel in Egypt" (third night), Gounod's "Redemption" (fourth night).

### FOREIGN.

Herr Rehbaum's opera, "The Heart of Stone," is shortly to be produced in Leipzig.

Andras Hallen's opera, "Harold der Viking," is announced for performance shortly in Stockholm.

A symphony by C. A. Fischer, played recently at a concert in Aachen, was very favorably received.

The journals of Palermo report that Signor Nicolas is at present busy forming a new orchestral society.

During the coming season Felix Dräsecke's new opera "Herrat" will be produced at the Hamburg Town Theatre.

Rheintaler's "Das Käthchen von Heilbronn" was performed for the first time in Leipzig and received with favor.

At the Rossini Theatre, Rome, from October 7 to December 23, there will be given a series of operetta performances in the Roman dialect.

Lecocq's "Bella Persiana" has been very well received by the people of Naples. The opera is said to be tuneful and charmingly written.

At the Theatre of Patras, the coming winter, a new opera will be given by Paolo Carrer, entitled "Despo, l'eroina di Suli," on a national Greek subject.

The Grand Théâtre, at Marseilles, will have grand operatic representations the coming winter. One of the chief singers will be the tenor Furst, whose reputation is world-wide.

Score and parts of J. Raff's Tenth Symphony (in F minor), entitled "Zur Herbstzeit" (In Autumn), will be published next month by C. F. W. Siegel (Carl Linnemann), at Leipzig.

A society has been formed in Valparaiso for the purpose of familiarizing the inhabitants with the treasures of classical music. During the winter concerts will be given of orchestral and chamber music.

The Belgian Society of St. Gregory held its third meeting at Maestricht on September 27, when no less than thirty-two pieces

of religious music of the fifteenth and sixteenth centuries were performed.

After some delay a double number of Dr. Grove's "Dictionary of Music and Musicians" has appeared. As "Schubert" and "Schumann," both by Dr. Grove himself, are included, the number is of great interest.

"Die Bezähmte Widerspenstige," by Hermann Goetz, now being played at the Dresden Court Theatre, will be followed by Smetana's "Verkaufte Braut," under the composer's direction, and Hertschmen's "Heinrich der Löwe."

The celebrated Meiningen orchestra, under the direction of Von Bülow, will give three concerts in Frankfurt-on-Main early in November. Two evenings are to be devoted to Beethoven, and the third, at which the director himself will play, to the works of Raff.

The opera representations at Berlin, with Lucca as prima donna, will not be given next December, but in April, 1883. In December, Nevada will sing instead at the Berlin Opera House, the Danish tenor, Frederic Burns, also taking part in the performances.

Three more numbers of the "Chefs-d'œuvre Classique de l'Opéra Français" have appeared, viz.: "Roland," lyric tragedy, in three acts, by Piccini; "Les Saisons," opera ballet, in three scenes and a prologue, by P. Colasse; and "Issé," a pastoral, in five acts and a prologue, by Destouches.

The Russian Imperial Society of Music organized a series of orchestral concerts during the Moscow Exhibition, under the direction of Anton Rubinstein. A new fantasia, entitled "Russia," on national airs, from the pen of the distinguished musician, was played at these concerts with great success.

At the Victoria Emmanuele Theatre, Messina, was recently given a performance for the benefit of the poor emigrants from Egypt. The artists who gave their services were Singer, Pozzoni, Cardinali, Salmasi, &c. The baritone Athos was to have sung, but, being prevented from doing so, he sent 100 francs instead.

The scheme of instruction at the new Lycée Rossini is to include theory, singing, organ, violin, harmony, piano and composition. This is contrary to the advice of musicians, who, arguing that Italy was already well provided with schools for instrumental study, recommended the municipal authorities of Pesaro to devote Rossini's legacy to the training of good vocalists. Time will prove the success of the scheme; but it is thought an error to endow Pesaro with a school better suited to the needs of an important town.

### Obituary.

#### JACOB KUNKEL.

JACOB KUNKEL, of Kunkel Brothers, St. Louis, Mo., died on October 16, at his residence in that city. Mr. Kunkel was one of the most artistic musicians in the United States. His compositions, always full of melody and exquisitely harmonized, had made him famous as a writer of piano music. As a solo pianist he was poetic in his interpretations, and his duo playing with his surviving brother, Charles, was, according to no less an authority than Anton Rubinstein, the finest in the world. Mr. Kunkel had not completed his thirty-sixth year. The disease that carried him off was a complication of an enlargement of the liver and Bright's disease of the kidneys. Besides his brother, a wife, two children, an aged mother, a sister and a host of friends, mourn his early demise. He was one of the publishers of Kunkel's *Musical Review*. Among the best known of Jacob Kunkel's compositions may be mentioned the "Germans' Triumphal March," of which over 100,000 copies have been issued. His latest published composition was "The Brook and the Zephyr."

## Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended October 14, 1882:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
British Poss. in Africa.	1	\$65	..	..	..	..
Mexico.	4	530	..	..	..	..
U. S. of Colombia.	..	..	3	\$890	1	\$44
Amsterdam.	4	700	..	..	..	..
London.	10	600	..	..	..	..
Glasgow.	5	300	..	..	2	240
Hamburg.	4	280	4	685	14	600
Bremen.	17	1,625	1	917	..	..
Havre.	..	..	..	..	14	195
Br. N. A. Colonies.	1	100	..	..	..	..
Canada.	..	..	..	..	2	60
Liverpool.	2	165	..	..	1	162
Totals.	48	\$4,365	8	\$2,492	28	\$1,401

\* Orguinettes. † Sounding-boards. ‡ Piano materials.

NEW YORK IMPORTS FOR THE WEEK ENDED OCT. 14, 1882. Musical instruments, 265 pkgs. value, \$30,168.



## New Music.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Wm. A. Pond & Co., New York City.

1. A Love Song..... F. Q. Dulcken.
2. Evening Thoughts. Reverie..... (piano)..... Adam Geibel.
3. Reils of Lorneville..... (piano and violin)..... Carl Veuth.
4. Gavotte..... "..... "
5. Romance..... "..... "
6. Air d'Englise, from "Stradella"..... "..... "

No. 1.—A song that exhibits the hand of a skillful musician. Both the melody and accompaniment are interesting, and there is no lack of variety in the treatment of the words. It will prove to be a little above the average public, but artists will sing it with much pleasure. The accompaniment is characteristic and not altogether easy to play. Compass, E flat to A flat—an eleventh. Key, A flat major.

No. 2.—A pleasing, moderately difficult piece, containing passages that can be profitably practised by young players. The chief theme is rather hackneyed, although melodious. Teachers will find this work of value for certain purposes and under certain surroundings.

No. 3.—A potpourri that is easy enough to be played by amateurs and that will please both performers and listeners. A work of this kind only aims to be interesting to those of a primitive musical taste.

No. 4.—This "Gavotte" shows Mr. Veuth to be a pleasing composer and one possessing a fair amount of technical knowledge. The principal theme is fairly graceful, and the imitations farther on nicely planned and executed. It can be recommended to young violinists.

No. 5.—Is hardly a success as a "Romance." It lacks the chief characteristics of this style of composition, and, moreover, the primary subject possesses no inherent charm. It is nicely written, however, and will please, gracefully executed.

No. 6.—This famous "Aria" has been easily yet quite effectively arranged, and expressively performed must make a good impression on those who hear it. Lovers of violin and piano music will be glad to become acquainted with these four works by Mr. Veuth, and to such they can be cordially recommended.

John J. Hood, Philadelphia, Pa.

Harmony Simplified; text book of The Harmony Circle (arranged from the tonic sol-fa edition of "How to Observe Harmony.")

Those who believe in the tonic sol-fa system of notation will welcome the appearance of the above mentioned book. Although this system will never be likely to supersede the old notation, it has, nevertheless, served a useful purpose, and for this deserves honorable mention. Those who have gone through a thorough course of instruction in harmony know that only by continual practice can the difficulties inherent in writing four-part harmony be overcome. Clear explanations of rules no doubt soon impress the accepted laws of harmony upon the mind, which otherwise might be received in an obscure manner and crudely applied. But the fact remains that "there is no royal road to knowledge," and the road to writing correct harmony and graceful counterpoint is as hard as any other path to travel. A remark in the "introductory" chapter says: "Of course it (the book "How to Observe Harmony") did not show anything new in harmony, but it showed the necessity of exhibiting the well known habits of good composers under a new light, by means of a new theory and with a new nomenclature." The actual necessity of all this is certainly open to serious doubt, but it may be said that the book under review is well worth examination by every one interested in the divine art.

## New Foreign Publications.

IMPORTED BY EDWARD SCHUBERTH & CO., NEW YORK.

Steingraeber Edition.—New Volumes.

Merthe, Ed.—Op. 14, Eight Improvisations on Celebrated Songs.....\$1.50

New Operas.

Reinthal, Carl.—Das Kitchon von Heilbronn, Romantische Oper in 4 Akten. Vollständiger Clavier-Auszug zu 2 Händen von S. Jadassohn..... 9.00

Instruction Books, Studies, Theoretical Works, &c.

Kirchner, Fritz.—Prälimin, 24 technische und Vortrags-Studien durch sämtliche Paralleltonarten, Heft 3 und 4. Each..... 1.00

Symphonies, Sonatas, Fantaisies, Concert and Instructive Compositions, &c.

PIANO SOLO.

Anderson, Richard.—Schwedische Tänze in erleichteter Bearbeitung von R. Keller. Two books. Each.....\$1.50

Bach, Emanuel.—Frühlings Erwachen. Romanze..... .50

Bach, Emanuel.—Jugenderinnerungen. Lied ohne Worte..... .40

Bach, Emanuel.—Nordisches Bouquet. Russische Fantaisie..... .50

Bach, Wilh. Friedemann.—Vier Fantaisien. Published for the first time and edited by Carl Hanck..... 1.50

Balakirew, M.—Islami. Oriental Fantaisie..... 1.50

Behr, F.—Op. 364, "Roses and Violets." Mazurka Gracieuse..... .75

Biehl, Alb.—Op. 80, Three Sonatinas:

No. 1..... .50

Nos. 2 and 3, each..... .65

Biehl, Alb.—Op. 81, Four easy and instructive Rondinos. Each..... .25

Blumenthal, P.—Op. 26, Three mazurkas..... .80

Blumenthal, P.—Op. 27, Two characteristic marches. No. 1, Funeral March; No. 2, Wedding March. Each..... .50

Blumenthal, P.—Op. 29, No. 1, Valse Sentimentale; No. 2, Valse Capricieuse. Each..... .65

Bohm, Charles.—Op. 977, Valse de Salon..... .90

Brambach, F.—Six easy pianoforte pieces in four books:

- |             |     |
|-------------|-----|
| Book 1..... | .25 |
| Book 2..... | .40 |
| Book 3..... | .45 |
| Book 4..... | .40 |

Brambach, C. Y.—Op. 50, "Miscellanien."

- |                                   |     |
|-----------------------------------|-----|
| No. 1, "Elegie pastorale".....    | .50 |
| No. 2, "Reigen".....              | .60 |
| No. 3, "Seliger Traum".....       | .60 |
| No. 4, "Impromptu".....           | .60 |
| No. 5, "Scherzo Capriccioso"..... | .75 |

Brunner, C. T.—Op. 221, "Alpine Sounds." Six melodious tone pieces. Each..... .50

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Buhl, A.—Op. 79, Mazurka..... .75

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## Organ Notes.

[Correspondence from organists for this department will be acceptable; brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

....Mr. Best, the well-known organist of the Liverpool Town Hall, has written the following letter to the *Musical Standard* concerning the organ music by Gustav Merkel. It will be of equal interest to American organists as to those in England, and for this reason is here reproduced:

SIR,—The following works by Gustav Merkel, formerly vended by Weekes & Co., and now issued by Patey & Willis, are described as being "composed for the organ," viz., Op. 144, Three Andantes, Op. 147, Three Andantes; Op. 152, Two Andantes; also Six Celebrated Marches, Op. 145, which latter appear to do duty, in addition, as (1) full band of septet music, and (2) pianoforte solos. I have been unable to discover these works (described in the English editions I have named as "organ compositions by Gustav Merkel") in any German catalogue, and think an explanation is due on behalf of the Dresden composer and all organ players here.

Yours, &c., W. T. BEST

....An organ lately built by an English builder contains a "double-acting tremulant," which is stated by the builder to be the only one of the kind in existence. It is to be questioned whether this new kind of tremulant will supersede the one now in use. It should do so if it were able to cause the tremulant to be less extensively used by organists than it is now. Most ordinary organists seem to have an idea that all sorts of passages are adapted to the use of the tremulant, as well as the heavier kind of stops. The fact is the tremulant, when used with other than soft stops, even in single notes much more in chords, is a dreadful infliction upon all those who have sensitive ears, and many a prayer goes up to the effect that from the average organist's use of the tremulant "Good Lord, deliver us." The tremulant can only be satisfactorily and effectively used by those who have highly cultivated taste and clear musical insight.

....John White's five organ recitals to take place in Chickering Hall are to be given on November 13, 20, 27, and December 4 and 11, each performance commencing at 4 o'clock. Mr. White is a superior player, equal to any organist, as a soloist, in the city. Among the works selected for these recitals are Rheinberger's "Fantasie Sonata," Pachelbel's "Biacconna," Merkel's "Concert piece in E flat minor," "Sonata in F," No. 4, and "Andante" in A major; Maily's "Sonata" in D, opus 1; Thiele's "Concert-Satz" for two performers in C minor (W. A. Raboch as assistant organist), "Theme and Variations in A flat," and "Concert-Satz" in E flat minor; Bach's "Fugue in C minor," "Prelude and Fugue" in A minor, and "Fugue" in A major; Liszt's "Andante Religioso," "Paternoster," "Variations on two themes from Bach;" "Evocation à la Chapelle Sixtine," and "Fantaise and Fugue" on the Choral "Ad nos ad salutarem undam;" Ritter's "Sonata," No. 3, in A minor; Scarlatti's "Fugue;" Widor's "Andante" from first organ symphony; Callaerts' "Grand Fantaisie de Concert," opus 5; Saint-Saëns' "Fantaisie" in E flat; Reubke's "Grand Organ Sonata," 94th Psalm; and Handel's "Concerto" in D.

....N. J. Holmes, in an article in the *St. Cecilia Magazine* on the subject of organ playing remarks: "Touch is a first requisite in organ playing, as it is in pianoforte playing, and it is only by the cultivation of a proper touch that organ tone can be properly interpreted. In the pianoforte the tone of the string is determined by the strength and decision of the blow or impact of the hammer on the string, loudness of tone being simply a greater amplitude of the vibratory motion to and fro of the air particles forming the sound wave. Variety of tone in the organ is, however, differently produced, inasmuch as it

is not influenced by touch, which alone has to do with clearness and distinctness of tone. Tone itself on the organ is the result of the combination of the registers or stops in the organ at the command of the organist, and when this subject is carefully studied it will be seen how important an element this proper registering for tone becomes. Take a keyboard with, say, six stops, properly voiced so as to be available for use either singly or in combination the one with the other, a little examination will enable the organist to discover that these six stops place at his command no fewer than sixty-three distinct and different qualities of tone-color upon the keyboard. It is therefore at once apparent how important the study of tone upon the organ becomes, and how unnecessary it is to construct large instruments for ordinary use in churches, inasmuch as their tone combinations can never be heard owing to the almost endless changes that may be introduced, if the stops are properly voiced and balanced to 'draw' together. In a large organ of four keyboards, and some sixty or seventy stops of perfect quality, the combinations of tone may be numbered by the thousand, and tens of thousands, when the accessory combinations come into play. This will point out to the organist the necessity of studying the instrument upon which he has to perform—no cursory examination is sufficient; months of deep study will scarcely suffice to make him master of its tone capabilities, or place the most pleasing combinations readily at his command for executive purposes. The church organist should always previously study carefully the words of the Psalms or hymns, &c., he has to accompany, and endeavor to put soul and feeling into his playing, not forgetting that the modern organ coarsely voiced is unsuited to accompany the voice except greatly subdued in tone. One stop of the instrument nowadays may be taken as equal to three or four stops combined in the old instruments of Schmidt or Harris. With these old organs, even the full chorus organ might at times be employed to accompany the voices without undue prominence; but the introduction of the modern mixture into the accompaniments for the voice is not to be tolerated."

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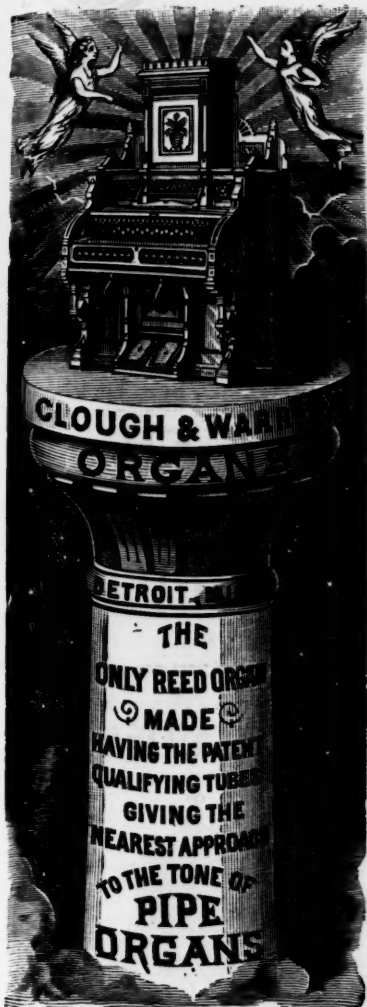
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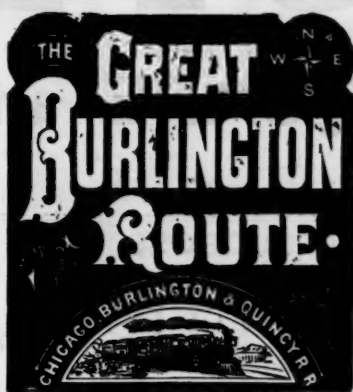
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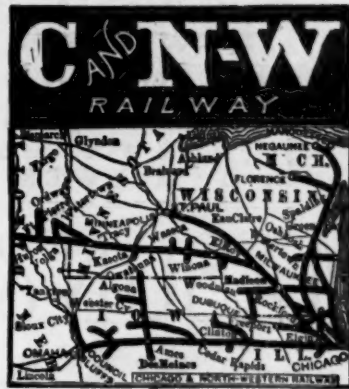
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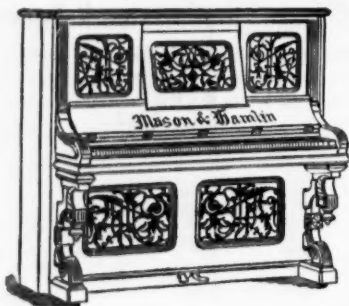
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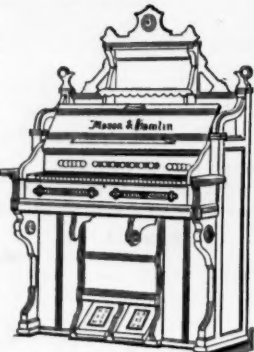
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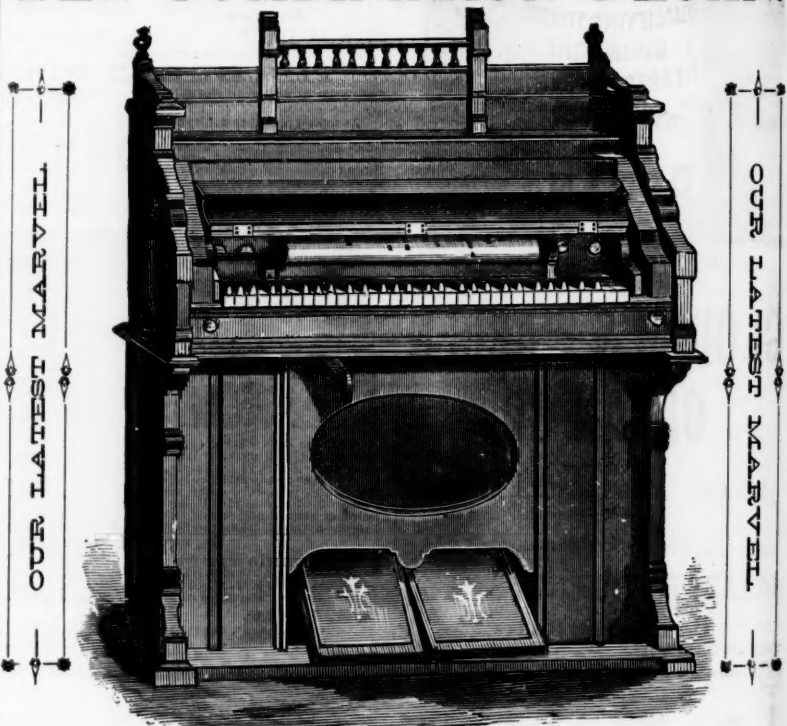
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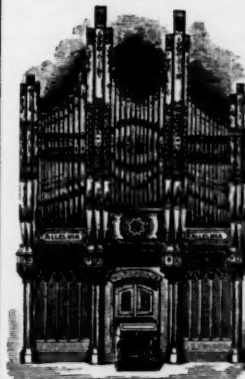
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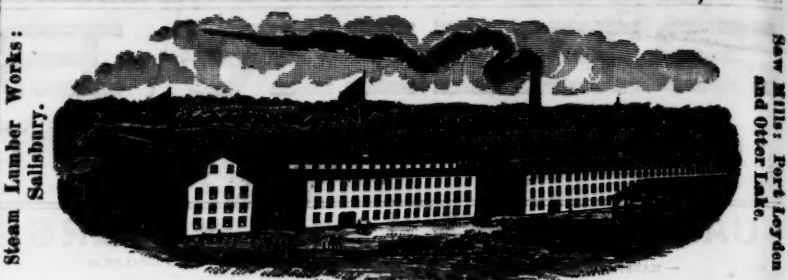
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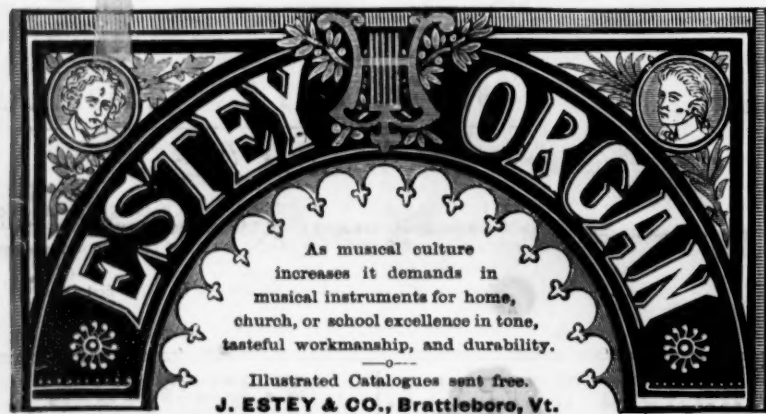
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